

LONG HOURS

BY

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LONG HOURS

2020

FOR VIOLA SOLO AND SINFONIETTA

INSTRUMENTATION

Flute
Oboe
Clarinet in B-flat
Bassoon

Horn in F (mute)
Trumpet in C (straight mute)
Trombone (straight mute)
Tuba (mute)

Timpani

Percussion 1: Bass Drum, Triangle (medium)
Percussion 2: Tam-tam (medium, shared with Perc. 3),
Crotales (high octave), 2 tom-toms (middle, low)
Percussion 3: Vibraphone, Bongos, Tam-tam (medium, shared with Perc. 2)

Piano
Harp

Viola Solo

Violin 1
Violin 2
Viola
Violoncello
Contrabass
(single or multiple strings)

PROGRAM NOTE

At the time of writing *Long Hours*, I worked an evening job in addition to my usual musical activities. This piece is a journey through a typical day at work, with all the trials and tribulations that come with it.

The piece opens in a dreamlike state, awakening slowly. The viola soloist rises out of this texture with calm, simple melodies, setting the stage for the first half: a period of rest before a chaotic evening shift. As the soloist begins to develop these themes, the ensemble's texture goes through periodic and subtle changes. After some time, the tone becomes more anxious, as if in anticipation of what is to come. Reaching a climax, the piece then abruptly becomes quieter, but still alert.

Suddenly, the pace quickens to begin the piece's second half. Gone are the peaceful moments of daytime: with minimal exceptions, the energy never lets up. Here, the soloist takes on a constant narrative role, repeating and developing a number of new themes. Surrounding it at all times are various sections of the ensemble, shifting immediately between accompanimental textures every few moments. Within this erratic environment, a feeling of stress slowly develops, though reminders of the calmer daytime occasionally creep in.

After the ensemble bursts into another climax, the soloist launches into a pseudo-cadenza, an outpouring of tension and worry. Growing calmer, the music finally transitions back to where it began – a return to rest and tranquility after a long day's effort. As a whole, then, *Long Hours* showcases a duality between day and evening: through both peace and chaos, the piece expresses a desire to move forward from one into the other.

LONG HOURS

Jeff Sabol
(b. 1993)

Distant and dreamlike; as if rising from sleep (2020)

$\text{♩} = 92$

Distant and dreamlike; as if rising from sleep

$\text{♩} = 92$

15 18 25

Fl. *ppp* *p* *pp*

Ob. *ppp* *p* *pp*

Cl. *p* *pp*

Bsn. *ppp* *p* *pp*

Hn. *ppp* *ppp* *p*

Tpt. *pp* *p* *pp* *p* *p*

Tbn. *ppp* *ppp* *p*

Tba. *ppp* *ppp* *p*

Timp. *p* (Bass Drum) *mp* *p*

Perc. 1 *p* (Tam-tam) *mp*

Perc. 2 (Vibraphone) *pp*

Perc. 3 *p*

Pno. *p*

Hp. *pp* *pp*

Vla. Solo *pp* *mp* *pp* *mp* *pp* *mp* *f* *mp*

15 18 25

Vln. 1 *pp* *p* *arco* *mf* *p*

Vln. 2 *pp* *p* *arco* *mf* *p*

Vla. *pp* *p* *arco* *mf* *p*

Vc. *pp* *p* *arco* *mf* *p*

Cb. *pp* *pp* *p* *mf* *p*

29 38

Fl. *ppp* *mp* *ppp* *p* ³

Ob. *ppp* *mp* *ppp* *p* ³

Cl. *ppp* *mp* *ppp* *p* ³

Bsn. *ppp* *mp* *ppp*

Hn. *ppp* *mp* *ppp* *pp*

Tpt. *ppp* *mp* *ppp* *pp*

Tbn. *ppp* *mp* *ppp*

Tba. *ppp* *mp* *ppp*

Timp. *pp*

Perc. 1 *p*

Perc. 2 *pp*

Perc. 3 *pp* *Re*

Pno. *ppp* *Re*

Hp. *p*

Vla. Solo *p* *mp*

29 38

Vln. 1 *pizz.*

Vln. 2 *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb. *pizz.*

page 4

51 55 63

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vla. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

To Crotales

f

pp

pp *pp*

pp *p* *mp* *p* *mp* *p* *mp*

p *mp*

51 55 63

64 71

Fl. *p*

Ob. *p*

Cl. *p* *mp* *p*

Bsn. *p* *p*

Hn. *pp* *p*

Tpt. *pp* *p*

Tbn. *pp* *p*

Tba. *pp* *p*

Tim. *p*

Perc. 1 (Bass Drum) *p*

Perc. 2 Crotales *p*

Perc. 3 (Vibraphone) *p*

Pno. *pp* *8va*

Hp. *pp*

Vla. Solo *p* *mp* *mf*

Vln. 1 64 71

Vln. 2

Vla. (solo if multiple strings)

Vc. *p*

Cb.

76 80 85

Fl. *pp* *pp*

Ob. *pp* *pp*

Cl. *pp* *pp*

Bsn. *pp* *pp*

Hn. *p* open *p*

Tpt. *p* open *p*

Tbn. *p* open *p*

Tba. *p* open *p*

Timp. *p*

Perc. 1 *p*

Perc. 2 *pp* To Tom-toms

Perc. 3

Pno. *p* *p*

Hp. *p* *pp* *pp*

Vla. Solo *p* *p* *mp* *p*

76 (solo if multiple strings) 80 85 (tutti)

Vln. 1 *p* *ppp* *p*

Vln. 2 *p* *p*

Vla. *p* (tutti)

Vc. *p*

Cb. *p* *pp* *p*

87 **88** Suddenly alert $\text{♩} = 100$

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3 (Vibraphone)

Pno.

Hp.

Vla. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp
260

f *p*

87 **88** Suddenly alert $\text{♩} = 100$

102

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc. 1 (Bass Drum)

Perc. 2 (Tom-toms)

Perc. 3 (Vibraphone)

Pno.

Hp.

Vla. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

108

p

f

p

f

p

f

f

fp

fp

fp

fp

f

mf

f

mf

f

mp

f

f

p

sf

mp

f

mf

f

102

108

f

f

118 **119**

Fl. *f* 3

Ob. *f* 3

Cl. *f* 3

Bsn. *f*

Hn. *mp* — *f*

Tpt. *mp* — *f*

Tbn. *mp* — *f*

Tba. *mp* — *f*

Timp. *f*

(Bass Drum)

Perc. 1 *f*

(Tom-toms)

Perc. 2 (Vibraphone) *f*

Perc. 3

Pno. *mp*

8^{va}

Hp. *mp*

Vla. Solo *ff*

118 **119**

Vln. 1

Vln. 2

Vla.

Vc. *f*

Cb. *f*

126

129 135

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff* *pp*

Hn. *ff* *pp*

Tpt. *ff* *pp*

Tbn. *ff* *pp*

Tba. *ff* *pp*

Timp. *ff* *p*

Perc. 1 *ff* *mp*

Perc. 2 *ff* *p*

Perc. 3 To Bongos

Pno. *ff* *p* 8^{va}

Hp.

Vla. Solo *mp* *p* *mp* *p* *mp* *mf*

126

129 135

Vln. 1 *p* pizz.

Vln. 2 *p* pizz.

Vla. *p* pizz.

Vc. *ff* *p* pizz.

Cb. *ff* *p*

136 137

Fl. *p* ³

Ob. *p* ³

Cl. *p* ³

Bsn. *p* ³

Hn. *p* ³

Tpt. *p* ³

Tbn. *p* ³

Tba. *p* ³

Timp. *pp*

Perc. 1 (Bass Drum)

Perc. 2 (Tom-toms) *pp*

Perc. 3

Pno.

Hp.

Vla. Solo *p* *mf*

136 137 143

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

146

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vla. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Energetic
♩ = 132

p

mf

f

ff

arco

pp

154 158

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc. 1 (Bass Drum) To Triangle Triangle *mf*

Perc. 2 (Tom-toms)

Perc. 3

Pno. *mp* *mp*

Hp. *mp*

Vla. Solo *mf*

154 158

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. pizz. *mp* *mp*

167 172

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *p*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Timp.

Perc. 1 (Triangle) *mf*

Perc. 2 (Tom-toms) *f*

Perc. 3 (Bongos) *f* *p*

Pno. *mp*

Hp.

Vla. Solo *mf*

Vln. 1 167 *f* *mp* *f* *mp* 172

Vln. 2 *f* *mp* *f* *mp*

Vla. *f* *mp* *f* *mp*

Vc. *f* *mp* *f* *mp*

Cb. *f* *mp* *pizz.* *mp*

174 **175** 179

Fl. *p* *f* *p*

Ob. *p* *f* *p*

Cl. *p* *f* *p*

Bsn. *p* *p*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Timp.

Perc. 1 *mf*

Perc. 2 *f*

Perc. 3 *p* *f* *p*

Pno.

Hp. *mp* *mp*

Vla. Solo

Vln. 1 *mp* *f* *mf* *p*

Vln. 2 *mp* *f* *mf* *p*

Vla. *mp* *f* *mf* *p*

Vc. *mp* *f* *mf* *p*

Cb. *f* *f* *mf* *p*

f arco

181 184 a tempo

Fl. *f* *fp* *ff* *p*

Ob. *f* *fp* *ff*

Cl. *f* *fp* *ff* *p*

Bsn. *fp* *ff*

Hn. *fp* *ff*

Tpt. *f* *fp* *ff*

Tbn. *fp* *ff*

Tba. *fp* *ff*

Temp. *fp* *ff*

Perc. 1 To Bass Drum Bass Drum Triangle *f* (Tom-toms) *mf*

Perc. 2 *fp* *f*

Perc. 3 (Bongos) *f* *p*

Pno.

Hp. *mp*

Via. Solo *mf*

Vln. 1 *f* *fp* *ff* *mf* *p*

Vln. 2 *f* *fp* *ff* *mf* *p*

Vla. *fp* *ff* *mf* *p*

Vc. *fp* *ff* *mf* *p*

Cb. *fp* *ff*

188 **190**

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

Tba. *p*

Timp. *p*

Perc. 1

Perc. 2 *f*

Perc. 3 *p*

Pno. *mp* *p*

Hp.

Vla. Solo

190

188

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *pizz.* *mp* *f*

[illegible]

202 205

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

Tba. *p*

Timp. *p*

Perc. 1

Perc. 2

Perc. 3 *p*

Pno. *mp* *p*

Hp. *mp*

Vla. Solo

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mp* pizz.

209 212

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc. 1 (Triangle) *mf*

Perc. 2 (Tom-toms) *f*

Perc. 3 (Bongos) *p*

Pno. *mp*

Hp. *mp*

Vla. Solo

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *mp*

page 25

[illegible]

232
236

229
a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vla. Solo

232
236

229
a tempo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

page 28

242

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc. 1 (Trangle) *mf*

Perc. 2 (Tom-toms) *f*

Perc. 3 (Bongos) *p* To Tam-tam

Pno.

Hp. *mp*

Vla. Solo *f*

242

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb.

In a state of shock
♩ = 92

246 248 253

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p*

Bsn. *ff* *p*

Hn. *p* *ff* *p*

Tpt. *p* *ff* *p*

Tbn. *p* *ff* *p*

Tba. *p* *ff* *p*

Timp. *ff* *mp*

Perc. 1 To Bass Drum *ff*

Perc. 2 *ff* *mp*

Perc. 3 Tam-tam *ff* *p*

Pno. *p* *ff*

Hp. *ff*

Vla. Solo *mp* *ff*

In a state of shock
♩ = 92

246 248 253

Vln. 1 *pp* *ff*

Vln. 2 *pp* *ff*

Vla. *mp* *ff*

Vc. *mp* *ff*

Cb. *pp* *ff*

255 Freely, with viola solo 260

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc. 1
To Tam-tam

Perc. 2

Perc. 3
To Vib.

Pno.

Hp.

Vla. Solo

mp \leq *f* \quad *mp* \quad *f* \quad *mf* \quad *f*

255 Freely, with viola solo 260

non vib.

Vln. 1

non vib.

Vln. 2

non vib.

Vla.

non vib.

Vc.

non vib.

Cb.

pp \leq *p*

262 264

Fl. *pp*

Ob.

Cl. *pp*

Bsn. *pp*

Hn. muted *ppp*

Tpt.

Tbn. straight mute *ppp* muted

Tba. *ppp*

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vla. Solo *mp* *mf* *p sub.* *mf sub.* *f*

262 264

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

267 272

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *p* straight mute *ppp* *p*

Tpt. *p* *ppp* *p*

Tbn. *p* *ppp* *p*

Tba. *p* *ppp* *p*

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vla. Solo *mf* *p sub.* *f sub.* *mf*

267 272

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

273

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vla. Solo

273

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf p pp PPP

mf p pp PPP

mf p pp PPP

mf p pp PPP

f mp

ff mf f mf f

mf p

mf p

mf p

mf p

mf p

[illegible]

